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name of God in every mouth, the feeling of vengeance in every heart, an instrument of death in every hand, nothing can restrain the eager impetuosity of the people, nothing can preserve him against whom they are incensed, if once within their grasp.

This exciting scene is abruptly interrupted, and, passing from the actual to the ideal, from the vivid representation of the wild violence of blinded bigotry to the reflective expression of the religious emotions of an enlightened observer, the interruption introduces a Choral calling upon Christ as the only light to absolve and to reclaim the children of error.

I am not aware that this tune is one of the countless many which Bach has, in some or other form, chosen for contrapuntal elaboration; and, having but an English knowledge of the Lutheran hymns through their artistic treatment, and not in their practical employment, I can only suppose, from the primitive character of the melody, that this Choral, like all the others introduced throughout the work, is in familiar use in the service of the German Reformed Church. As it was to a Lutheran audience that this Oratorio was originally addressed, it was to their familiarity with the Chorals, and their habitual association of them with certain words, that the composer appealed, in his incorporation of these hymn tunes in his work, as a most appreciable illustration of, or commentary upon the action. The introduction, then, of this Hymn, interrupting the very exciting representation of mental darkness and passionate violence, may be supposed to embody our emotions who witness the performance, and are stimulated by the scene of wrathful ignorance to desire the diffusion of that loving wisdom which is the incentive to peace.

Two verses of the Choral are given; the first, by solo voices without accompaniment, but interspersed with interludes between the strains formed upon a very charming phrase, which is beautifully developed; the second, by the full Chorus, with an accompaniment formed of a further development of the same melodic idea which is employed in the interludes of the first verse. I have to make exception against the ambiguity of key that confuses the effect of the Choral as it is here harmonized, which I greatly regret, since, save for this exception, the effect not less of its intrinsic beauty than its contrast to the movement it interrupts would be perfectly exquisite. I think that Mendelssohn, like his great model Bach, has in many cases sought to do more with these ancient melodies than the tunes can bear; and, in endeavouring, as it should seem, to draw an effect from every particular note, has occasionally overlooked the relationship of these effects to each other, and entirely destroyed the natural simplicity which is the chief characteristic of the themes thus over-elaborated. I plead guilty to disregard of respected opinions, which I am prepared to defend by reference to the laws of counterpoint which I respect more than any opinion founded upon reverence, even for the genius of a great master; not that I esteem Albrechtsberger before Mendelssohn—good taste forbid! but that I find these cases to which I refer unsatisfactory in their effect, and that the places where they are unsatisfactory to me, violate the rules of the most approved authorities. This is not the place for technical discussion; but, in vindication of the genuine admiration I express, when I find what I cannot admire, I scruple not to acknowledge it. Differ with me who will, you are the more fortunate whose idea of the beautiful is wider than mine, and who may thus be susceptible of a wider gratification than I am.

(To be continued.)

CLARA NOVELLO, IN THE CRYSTAL PALACE.

(From the "Musical World.")

Then, there was Clara Novello. That high and exquisite, that thrilling, piercing, long-sustained B flat, one note, itself a melody no lark or nightingale could match, is still ringing in our ear, "the trumpet of a prophecy" of peace, and love, and plenty, to the world!—there was Clara Novello, with the throat of a bird, the voice of an angel, and the enthusiasm of a patriot. And then the "40,000" beyond the barriers, some with rough and honest, some with sweet and touching, others with as good and powerful and well-intoned voices as many of the "1,700" set before her Majesty, echoed and re-echoed the heart-moving strains, till "God save the Queen" was as the one universal cry of a mighty people, declaring its freedom, its honor, its greatness, its power, its large heart that yearns to the world, and its love for the gracious and illustrious lady whose mild and affectionate sway is at once its happiness and its appeal.—*Musical World.*

CHOIR AND CHORUS SINGING.

(Continued from page 99.)

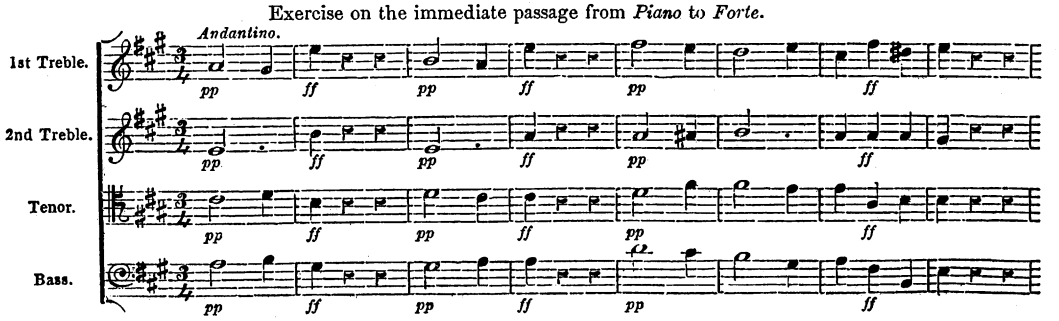
41. After the practices of uniform and absolute *piano* and *forte*, should come that of shaded or gradual effects from loud to soft, and from soft to loud. These effects are of four principal kinds, viz.: 1st, the sudden passing from *forte* to *piano*—2nd, that from *piano* to *forte*—3rd, the *crescendo*, or progressive passing from *piano* to *forte*—4th, the *decrescendo*, or progressive passing from *forte* to *piano*.

42. The first two kinds of shading have a grand effect, when they are simultaneously executed by great masses of singers. They are easier than the *crescendo* and *decrescendo;* but it is seldom that the effect is given with equality of expression by all the voices. Sometimes the bass, sometimes the tenor, sometimes the treble predominates, or is too weak; or else the singers of each one of the parts do not unite their voices with the others. The Director of a Choir or Chorus should take pains to attain to this equality among masses, without which there cannot possibly be any effect. In order to assure himself of its existence, or rather to obtain it, it is necessary for him to try each voice separate, and to make them practise in detachments, then to combine the whole; and he should be very particular in the execution, never admitting as good any effects but those of the most decided *piano* and *forte*, given perfectly together, and with the most irreproachable equality of voice.

CHOIR AND CHORUS SINGING *(continued from page 112).*

Exercise on the sudden passage from *Forte* to *Piano*.

Exercise on the immediate passage from *Piano* to *Forte*.



(To be continued.)

THE THREATENED PROSECUTION OF THE "MUSICAL TIMES."

OUR readers had the letter from the Inland Revenue of 8th May, at page 57, in No. 124; and the following letters have since passed on the subject:—

"London, 69, Dean-street, Soho, May 11, 1854.

"SIR,—I have to acknowledge your letter of May 8. I have delivered to the Stamp-office stamped and unstamped copies of every number of the *Musical Times* for the last 10 years (as compelled by law to do), and each of these copies has been thoroughly examined by your officers to ascertain how much of it was liable to duty for advertisements, so long as that impost was chargeable; and I suppose that, both before and since, it has been examined to see that it contained no blasphemous and seditious libel, as I am compelled still to deliver a copy for the latter purpose. During these 10 years the news contained in the paper has always been of precisely the same kind, and your office (as I have shown) was thoroughly acquainted with its nature; and, as no objection has been made, I must suppose that the *Musical Times* has, during 10 years, been published with the sanction of your office. I should be glad, therefore, to be favored by your pointing out what particular passage of news you now consider as making the paper liable to be all printed upon stamps. The *Musical Times* has always consisted 'principally' of a piece of music, for which the same price is paid, whether printed alone, or whether accompanied by the matter of temporary interest, which is given away with it only when first published. The music being that for which the money is paid in all instances, you will perceive that, supposing 16 or more pages of advertisements to be given with the music, the *Musical Times* would still consist 'principally' of the music, which is what people pay for. I am obliged by your offer to submit my representations to the Board, and I feel all the inconvenience of their position, in having to administer a law which the judges are unable to define, and which no Government has yet had either the grace to repeal or the courage equally to enforce. I am not without hope that the present Government will adopt the graceful course and repeal these bad laws; but if in the mean time they are determined to make the existing laws respected, they would be more likely to succeed by prosecuting any of the other 50 or 60 papers placed in precisely the same position as the *Musical Times*, because ill-natured people will be apt to think the selection more due to its being the property of the treasurer of the Active Association for the Repeal of all the Taxes on Knowledge, rather than to any peculiarity in the contents of the *Musical Times* requiring the enforcement of the law to begin with that paper.

"I am, Sir, your obedient Servant,

"J. ALFRED NOVELLO.

"To J. Timm, Esq., *Solicitor of Inland Revenue.*"

"London, 69, Dean-street, Soho, May 20, 1854.

"Sir,—On the 8th May, I had a letter from Mr. Timm, Solicitor to the Inland Revenue, threatening me, for penalties he says I have incurred by something I have published in the *Musical Times*. I answered it immediately, requesting to have pointed out what particular passage has subjected me to these threats after 10 years of impunity; but although more than a week is past, I have had no answer, and am left in all the uncertainty of not knowing what I may do in my next number. I have addressed myself to you, as the Chairman of the Board, to point out how much anxiety is caused by these constant threats from a department armed with an act by which penalties can be inflicted, which would quite ruin a man.

"Many of my friends are in consternation at the danger they think I run. The Board have probably hardly considered the effect of these proceedings on those threatened, but it would be less cruel were they to make up their minds and only threaten those whom they had determined to prosecute, rather than thus to threaten when in many instances no further steps are intended to be taken.

"The timid are frightened from their property, and it leaves me not the less anxious and uncertain, that I have made up my mind to defend my paper.

"I trust I may be favored as early as possible with the decision of the Board, in order to be relieved from an